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ABSTRACT

This paper is designed to complement Richard Young's (1976) survey, which identified the four main theories of rhetorical invention (neo-classical invention, prewriting, tagmemic invention, and the dramatist invention), by reviewing textbocks under the headings of the four rhetorical inventions. A fifth category, resources in speech communication, is included because it represents a field which is helpful for the teaching of writing, and the teaching of invention in particular. This category is divided into five subclassifications: public speaking, argumentative and debate, persuasion, rhetorical theory and criticism, and communication journals. (TJ)

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RESOURCES FOR TEACHING RHETORICAL INVENTION

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One of the more important changes in the teaching of writing during the last decade or so has been a slow shift of attention away from arrangement -- the structure and development of discourse -- and a growing interest in invention, which is the process of discovering the subject matter of discourse. It would be unfair to say that as teachers of writing we have finally become as much concerned with what the students have to say as with their methods of organizing it. But if the many journal articles, or the proliferating sections on invention, pre-writing and heuristic devices at the national conventions are any indication, a much greater part of the average composition course is now devoted to showing students how to discover ordering principles in their subject matter, how to locate and define convincing evidence, or to focus on the subject in ways that simplify the reader's task of comprehension.

The theoretical base for teaching invention consists of writings in support of four main theories of invention that Richard Young, in his well known "Invention: A Topographical Survey" (Teaching Composition: 10 Bibliographical Essays, ed. Gary Tate (Fort Worth: Texas Christian University Press, 1976), pp. 1-43) has called Neo-Classical Invention, Pre-Writing, Tagmemic Invention and The Dramatistic Method. Neo-Classical Invention refers to current attempts to teach the classical invention of Aristotle, Cicero and Quintilian, or to adapt its essential principles for use in the modern classroom. Pre-Writing, which got its start in the 1960's, has close ties with Jerome Bruner's writings on creativity, and is best known for its emphasis

on the self-actualization of the writer. Tagmemic invention is rooted in Kenneth Pike's tagmemic linguistic theory, but its true development must be sought in the work of Alton Becker and Richard Young, culminating in a textbook, Rhetoric: Discovery and Change (1970). Kenneth Burke's dramatistic method of invention is mainly to be found in his Grammar of Motives (1945) and Rhetoric of Motives (1950), but it has also been assimilated by a scattering of recent commentaries and textbooks.

Since Young's bibliographic survey appeared in 1976, teachers have had no difficulty finding information about the various methods of rhetorical invention. Yet despite the availability of scholarship, the teacher who wants to stress the importance of invention in a writing course still has the problem of finding a textbook that will support this aim. As Donald Stewart pointed out recently ("Composition Textbooks and the Assault on Tradition," CCC, 29 (May 1978), 171-6), the great majority of current writing texts have little to offer but the stale conventional wisdom of years past -- "the current-traditional paradigm"; books that reflect the new work being done in the field are uncommon. Consequently, we have thought it worthwhile to review the available textbook resources for teaching the four methods of invention, hoping to facilitate teachers' efforts to discover texts useful to them. This review is designed to be complementary to Young's survey, with the exception of a fifth catagory, Resources in Speech Communication, which we have placed first because, although this field is little known to most English teachers, we feel it offers a great deal that is helpful for the teaching of writing, and invention in particular.

Resources in Speech Communication

Among the potential resources containing theory and pedagogy with direct

applications for the teaching of composition is a substantial portion of literature in Speech Communication. Rhetorical theory can be directly applied to both oral and written composition with only minor modifications to adjust for differences attributable to change of media. At least four areas of Speech Communication should be of special interest to the composition instructor. Those areas are: public speaking, argumentation and debate, persuasion, and rhetorical theory and criticsm. Each of these areas has produced a literature too voluminous to be comprehensively reviewed. Our attempt is thus to briefly capsulize the relevant material available and highlight some of the outstanding texts in the four previously mentioned areas.

PUBLIC SPEAKING

Speech communication pedagogy and fundamentals of public speaking is best characterized as dominated by the classical rhetorical tradition. Most texts explicitly treat the canons of invention, arrangement, style and delivery. The treatment of invention tends to be predominantly neo-aristotelian with emphasis being placed on argument, rational persuasion, ethos-pathos-logos, and the types of inartistic proofs (facts, statistics, testimony, law, maxims). Comparatively little to no treatment of artistic proofs or heuristic procedures will be found in most public speaking texts.

Prototypical examples of this dominant genre of public speaking texts are: John F. Wilson and Carroll C. Arnold, Public Speaking as a Liberal Art (Boston: Allyn and Bacon, 1974); Roderick P. Hart, Gustav W. Friedrick, William D. Brooks, Public Communication (New York: Harper and Row, 1975); and Eugene E. White, Practical Public Speaking (New York: Macmillan, 1978). Slight variation due to a more implicit treatment of the canons is apparent in texts such as: Otis M. Walter and Robert L. Scott, Thinking and Speaking (New York: Macmillan,

1973); and Otis M. Walter, Speaking Intelligently (New York: Macmillan, 1976). Some significant though only partial deviations are present in texts such as Alan H. Monroe, Principles and Types of Speech (New York: Scott, Foresman, 1949). Although generally consistent with the classical rhetorical tradition, Monroe's motivated sequence provides a new and useful organizational procedure for constructing persuasive messages. Texts such as James McCrosky, An Introduction to Rhetorical Communication (Englewood Cliffs, N.J.: Prentice Hall, 1972) and Bert E. Bradley, Fundamentals of Speech Communication (Dubuque, Iowa: William C. Brown, 1974) represent attempts to synthesize and integrate traditional theory with the growing body of experimental research findings. Finally, Donald Byker and Loren J. Anderson, Communication as Indentification (New York: Harper and Row, 1973) provide a first attempt at applying Burkean concepts to speech communication pedagogy.

ARGUMENTATIVE AND DEBATE

Although most argumentation texts give passing attention to matters of organization, style and delivery, they are predominantly concerned with rhetorical invention. The emphasis is clearly on extrinsic sources of evidence, logical prerequisites for a prima facie case, and policy argument. Some methods of artistic invention if treated will usually be variants of the topoi, and various case-types (need, advantage, criteria, or comparative) will be used as organizational heuristics. Prototypical examples of the traditional argumentation text include: James H. McBurney, James M. O'Neill, and Glen E. Mills, Argumentation and Debate (New York: Macmillan, 1961); Wayne N. Thompson, Modern Argumentation and Debate (New York: Harper and Row, 1971); Austin J. Freeley, Argumentation and Debate: Rational Decision Making (Belmont, CA: Wadsworth, 1976); and

Douglas Ehninger and Wayne Brockriede, Decision by Debate (New York: Harper and Row, 1978).

A number of recent texts have made significant contributions to argumentation theory. Stephen Toulmin, The Uses of Argument (Cambridge: University Press, 1964) develops a diagramatic model of practical argument. Although technically a philosophical text, Toulmin's model has been widely used in speech communication as a substitute for syllogistic logic. Richard R. Newman and Dale R. Newman, Evidence (New York: Houghton-Mifflin, 1969) is a thorough examination of the sources of and methods of evaluation of extrinsic evidence. Other contemporary developments include Bernard L. Brock, James W. Chesbro, John F. Cragan, and James F. Klump, Public Policy Decision Making: Systems Analysis and Comparative Advantages Debate (New York: Harper and Row, 1973), which develops the implications of general systems theory to policy analysis, and Richard D. Rieke and Malcolm O. Sillars, Argumentation and the Decision Making Process (New York: John Wiley, 1975), which develops a stronger than typical sense of the role of audience in argument and provides an excellent treatment of value systems.

PERSUASION

Textbooks in persuasion can be loosely divided into two camps. One camp provides an accounting for persuasive effects and primarily reflects empirical research findings. Such texts include Carl I. Hovland, Irving L. Janis, and Harold A. Kelley, Communication and Persuasion (New Haven: Yale University Press, 1953), and Philip Zimbardo and Ebbe B. Ebbesen, Influencing Attitudes and Changing Behavior (Reading, Mass: Addison-Wesley, 1969). These texts present attitude theory and research with implications for discourse production but are not oriented directly to written or oral message construction. Such

persuasion texts come primarily from social psychology research. The second camp represents more of a blend approach and covers both attitude theory and research and practical consideration of methods of message construction and presentation. Texts of this style include Winston L. Brembeck and Wilbur Samuel Howell, Persuasion: A Means of Social Control (Englewood Cliffs, N.J.: Prentice Hall, 1952); Kenneth E. Anderson, Persuasion: Theory and Practice (Boston: Allyn and Bacon, 1971); Erwin P. Bettinghaus, Persuasive Communication (New York: Holt, Rinehart and Winston, 1973); and Herbert W. Simons, Persuasion: Understanding, Practice and Analysis (Reading, Mass: Addison-Wesley, 1976). A slight variation is Charles U. Larson, Persuasion: Reception and Responsibility (New York: Holt, Rinehart and Winston, 1973) which emphasizes the receiver role in persuasion and in part attempts to produce critical consumers. The persuasion literature is especially noteworthy for its blend of scientific and traditional theories and strong consideration of audience.

RHETORICAL THEORY AND CRITICISM

Rhetorical theory guides rhetorical criticism. When the composition instructor criticizes an essay on matters other than spelling, grammar and punctuation, that criticism is necessarily rhetorical. Neo-Aristotelian approaches dominated speech criticism until the early 1960's. This critical approach is reflected in texts such as Marie Hochmuth Nichols, Rhetoric and Criticism (Baton Rouge: Louisiana State University Press, 1963); Anthony Hilbruner, Critical Dimensions: The Art of Public Address Criticism (New York: Random House, 1966); Lester Thonssen, A. Craig Baird, Waldo W. Braden, Speech Criticism (New York: The Ronald Press, 1970); and Carroll C. Arnold, Criticism of Oral Rhetoric (Columbus: Charles E. Merrill, 1974). Of these dominantly neo-Aristotelian

texts, Arnold is distinctive for his incorporation of the concept of the rhetorical situation and discussion of implied content. Nichols also provides an introductory treatment of Burke and Richards, but is not hostile toward the classical tradition.

Attacks on neo-Aristotelian theory and criticism and attempts at new theoretical development characterize such texts as: Edwin Black, Rhetorical Criticism (New York: Macmillan, 1965), which proposes a "genre" approach to criticism; Karl R. Wallace, Understanding Discourse (Baton Rouge: Louisiana State University Press, 1970), which applies developments in speech act analysis from the philosophy of language to rhetorical theory; Karlyn Kohrs Campbell, Critiques of Contemporary Rhetoric (Belmont: Wadsworth, 1972), which suggests Aristotelian theory is not appropriate for some modern discourse and encourages dramatistic and genre approaches; and Robert L. Scott and Bernard L. Brock, eds., Methods of Rhetorical Criticism: A 20th Century Perspective (New York: Harper and Row, 1972), which surveys traditional, experiential, and new critical approaches while editorially encouraging a pluralistic approach to rhetorical criticism.

COMMUNICATION JOURNALS

There is usually a time lag between textbook theory and the growing edge of a discipline as reflected in professional journals. There are a limited number of communication Journals. They are the Quarterly Journal of Speech, Communication Education, Communication Monographs, Communication Quarterly, Central States Speech Journal, Southern Speech Communication Journal, Western Speech, Journal of Communication, Human Communication Research, and the Journal of the American Forensic Association. All of these Journals contain articles

in the textbook areas surveyed. Most are included in a periodic index sponsored by the Speech Communication Association. The most recent index is Ronald J. Matlon and Irene R. Matlon, Index to Journals in Communication Studies Through 1974 (Falls Church, VA: Speech Communication Association, 1975).

Neo-Classical Invention

If Neo-Classical Invention is not the sort of thing one expects to find in the bookstore or in the modern classroom, what then do we make of a short, slick paperback like Steward La Casce and Terry Belanger's The Art of Persuasion: How to Write Effectively About Almost Anything (New York: Scribner's,1972), which is not a primer of advertising style, or even the new sophistry, but essentially an Aristotelian rhetoric, scaled down and streamlined to sell as a trade book. This "Art" contains sections on arrangement and style, but the heart of the book is devoted to invention -- three readable chapters on the ethical appeal, the appeal to emotion, and the appeal to reason. In short, the main features of classical invention are covered by this pragmatic text, whose cover bears an accolade from none other than Gary Tate.

The Art of Persuasion points to an interest in classical rhetoric which has been developing since the 1950's, when Cleanth Brooks and Robert Penn Warren's Modern Rhetoric, 3rd ed. (New York: Harcourt, Brace, Jovanovich, 1972) and Richard M. Weaver's A Rhetoric and Composition Handbook, 2nd ed. (New York: William Morrow, 1974) first appeared, offering a vigorous dose of classical rhetorical theory. After more than twenty years these are still composition classics, despite certain traditional features like the division of invention into the four modes of discourse (description, narration, exposition, argumentation). As we might expect, Brooks and Warren offer superb units on description and narration, and indeed the whole book has a literary flavor

supplied by the many prose passages used as illustrations. Yet the sections on the topics of invention, the three kinds of rhetorical appeals and logic are solid, even elaborate, shot through with diagrams and intermittent brief exercises. A cluttered text, it still repays close study. In contrast, Weaver makes little effort to capture the reader by dividing up the text with sub-headings and exercises, but thanks to his clarity and his control of the subject, the units on exposition (definition, analysis) and argumentation (the topics, logic) are among the best discussions available. Weaver does not treat the appeal to emotion or the ethical appeal, perhaps because of his central concern with logical analysis.

The renaissance of classical rhetoric was not fairly begun, however, until Edward P.J. Corbett's Classical Rhetoric and the Modern Student, 2nd ed. (New York: Oxford, 1971), appeared in 1965. Crobett displays classical invention in full dress, taking pains to show how formulating a thesis leads to a consideration of the three modes of appeal (logical, pathetic, ethical), which in turn condition one's use of the various topics of invention. But fortunately, the book retains its practical emphasis; having opened with sample analyses of two passages (one ancient, one modern), Corbett also includes several full-length readings for each major section of the book (invention, arrangement, style), and again provides sample analyses as guides. The resulting text, drawing upon the full range of classical theory and free of accretions like the four modes of discourse, has been called the most uncompromising of the classical revivals. It is not a book for the average freshman. Yet for honors courses, and for writing classes beyond the 200 level, this clearly written book is among the few appropriate choices; as a reference text, it is simply without peer.

Reacting, perhaps, to Corbett's attempt at combining classical theory and modern application, subsequent authors have produced books that are essentially 1) Discussions of classical rhetorical theory, 2) Adaptations of classical rhetoric for the purposes of teaching writing, or 3) Composition texts in which features of classical rhetoric are assimilated but still recognizable. Representative of the first group is Richard E. Hughes and P. Albert Duhamel, Principles of Rhetoric (Englewood Cliffs, N.J.: Prentice-Hall, 1966). This text first appeared in 1962 as Rhetoric: Principles and Usage, but the combination of rhetorical theory and composition handbook proved unwieldy, and the 1966 version was pared down to eleven compact chapters on invention, arrangement and style. As in Weaver's text, we find the four modes of discourse, yet unlike Weaver, the authors include few illustrative passages, no exercises and fewer readings than any book previously described. Nonetheless, the section on invention is interesting and contains original things such as the treatment of propositions as "presentations of the writer's judgment." John Mackin's Classical Rhetoric for Modern Discourse (New York: Free Press, 1969) is that rare entity, a textbook with a thesis -- an argument for the utility of Socratic, as opposed to Aristotelian rhetoric. Teachers did not find this a practical book, perhaps because the longer illustrative passages are drawn from speeches in the plays of Shakespeare, and it is currently out of print. The long chapter on Invention ("Logos") is worth reading, though, because it leads one through the process of defining an idea, forming a hypothesis about it, and finaly exploring it through use of the topics.

When Thomas W. Benson and Michael H. Prosser's Readings in Classical Rhetoric (Bloomington: Indiana University Press, 1972) came out, it was hailed

as a breakthrough -- a selection of readings from the ancient rhetorics that would at last be useful for teaching specific rhetorical principles. The readings on invention are drawn from the works of Aristotle, Quintilian, Cicero and Augustine. Occasionally the selections overlap in their coverage, but herein lies a virtue: a comparison of analogous passages brings out significant variations in emphasis and intent, a reminder that classical invention was not a doctrine but a living theory.

A second category of books are those which adapt principles of classical rhetoric for the teaching of writing. One of the newest of these is Corbett's The Little Rhetoric (New York: Wiley, 1977), not a short version of Classical Rhetoric for the Modern Student, but a kind of annotated index to rhetorical devices, both classical and modern. Along with the inventional topics, for instance, we find brief explanations of Brainstorming, Meditation, the Journalistic Formula, Burke's Pentad and Problem Solving. This book provides a helpful overview of the principles of invention, even though one keeps wishing to see how these devices work in practice.

A striking adaptation of classical invention is Jacqueline Berke's Twenty Questions for the Writer: A Rhetoric with Readings (New York: Harcourt, Brace, Jovanovich, 1976). Richard Larson once suggested that the topics could be "revitalized" by putting them as direct questions (see "Discovery Through Questioning: A Plan for Teaching Rhetorical Invention," College English, 30 (November, 1968), 126-34), and indeed, here are twenty chapters, each demonstrating the use of one key question, e.g. "What is the essential function of X?" This book succeeds admirably in showing how topical questions can be used to analyze subject matter. It is less effective in suggesting how one

combines such questions to explore an issue or develop an argument about it; each question seems rather to imply a separate kind of essay. Another text responding to Larson's article is W. Ross Winterowd's The Contemporary Writer: A Practical Rhetoric (New York: Harcourt, Brace, Jovanovich, 1975), which reprints Larson's entire list of questions but does not show how these questions might be applied.

A more sustained attempt to adapt rhetoric for the teaching of writing is Maxine Hairston's A Contemporary Rhetoric (Boston: Houghton-Mifflin, 1974), which devotes four chapters to Invention. Wisely, Hairston presents the topics ("Modes of Argument") as resources for constructing arguments, rather than as paradigms for organizing essays, and this important principle is reinforced by workable exercises at the chapter's end. To be brief, Hairston has created that difficult synthesis, a solid exposition of rhetorical principles carefully adapted to the needs of Freshman English.

The third, and by far the largest category of newer texts are those in which principles of invention (usually the topics and inductive and deductive logic) have been transmuted into devices for paragraph and essay development. A good example is A. M. Tibbetts and Charlene Tibbetts, Strategies of Rhetoric, revised ed. (Glenview, Ill.: Scott-Foresman, 1974). The chapter on the topics ("Developing Themes: Seven Strategies") offers various practical ideas for writing classification themes, etc., but there are few suggestions that these "strategies" can work together as a system. Harry H. Crosby and George F. Estey's Just Rhetoric (New York: Harper and Row, 1968) teems with cartoons, graphics and quotes from modish contemporary authors, yet even here, invention survives, lurking in a chapter on "Development" which contains units on the

ladder of abstraction, the paragraph, the sentence, facts, and finally, "methods of development" (the topics). Enno Klammer's Paragraph Sense: A Basic Rhetoric (New York: Harcourt, Brace, Jovanovich, 1978) shows how the topics and some principles of logic can be used to construct outlines for writing paragraphs and themes. Klammer does not discuss rhetorical invention as such, but it is heartening to see the essential ideas at work in this clear, incisive remedial writing text.

A final resource for teaching classical invention is a rhetoric reader like Randall E. Decker's well-known Patterns of Exposition 6, 6th ed. (Boston: Little, Brown, 1978), which contains essays reflecting the standard topics of invention. Gerald Levin's Short Essays: Models for Composition (New York: Harcourt, Brace, Jovanovich, 1977) adds sections on Argument and Persuasion, and the essays are indeed short, inviting close analysis. Forest D. Burt and E. Cleve Want's Invention and Design: A Rhetoric Reader, 2nd ed. (New York: Random House, 1978) represents a better variety of inventional devices, and some attempt is made to show the flexibility of certain topics (e.g. simple, extended and complex comparison/contrast). "Argument" is a pleasant surprise, with sections on the appeals to reason and emotion. These features, along with the substantial discussions introducing each topic make this a good supplementary text for teaching rhetorical invention.

The Pre-Writing School

The word "pre-writing" could be thought of as a synonym for invention, but in its history and influence, pre-writing more commonly indicates a special approach to the teaching of rhetorical invention observable in a number of successful textbooks published in the late '60's and early '70's. D. Gordon

Rohman of Michigan State University can properly be credited with popularizing the term and originating several of its most distinctive features, though Rohman himself never wrote a textbook. The genesis of the pre-writing movement appears in a report by Rohman and Albert O. Wlecke, Pre-Writing: The Construction and Application of Models for Concept Formation in Writing (East Lansing, Mich: Michigan State Univ., U. W. Office of Education Cooperative Research Project No. 2174, 1964). In briefer form, these ideas reappear in "Pre-Writing: The Stage of Discovery in the Writing Process," CCC, 16 (May, 1965), 106-112. At a time when few textbooks paid attention to invention, Rohman urged primary emphasis on the process of finding ideas in teaching composition. He also advocated three major techniques for generating ideas--keeping a journal, practicing meditation, and using analogy--techniques which frequently reappear in textbooks making use of the term pre-writing. But a more significant principle that dominates the textbooks growing out of this movement is a statement of purpose in teaching composition: the teacher's goal is the self-actualization of the writer, to make the student more aware of the power of creative discovery within him. Subsequent authors recommend other discovery techniques such as brainstorming, free-association, and free-writing, but all focus primarily on the self-realization of the student or on the writer's exploring his own humanity. They are student-centered texts.

The earliest text in this tradition was written by another Michigan State professor, Clinton S. Burhans. The Would-Be Writer, now in its third edition (Lexington, Mass: Xerox College Publishing, 1971, $6.95) is one of the few attempts to tie pre-writing in with the total writing process. Burhans recommends postponing training in "grammar, mechanics, logic, rhetoric, and exposition,"

as do all the authors of textbooks referred to here, until the student has learned to discover aspects of his experience and knowledge worth writing about. Pre-writing techniques offered here are keeping a journal, free-association, the categorical list, and the existential sentence. There are sections on "Writing" and "Re-Writing" and a collection of essays. Burhans writes well, but his coverage of all stages is sketchy.

Ray Kytle's Prewriting: Strategies for Exploration and Discovery (New York: Random House, 1972, $1.95) is even thinner, but cheaper. He recommends analysis, analogy, brainstorming, and systematic inquiry as methods of pre-writing. Each of these methods needs much fuller development to be instructive. Michael Paull and Jack Kligerman have also written a small inexpensive text entitled Invention: A Course in Pre-Writing and Composition (Cambridge, Mass: Winthrop, 1973, $5.95). The techniques here are the journal, happenings, meditation, and non-representational forms. Like Kytle's book, this one gives more space to illustrations, visual as well as verbal, than to advice or instructions on writing; and the instruction seems limited primarily to helping writers discover" the uniqueness of their own perceptions."

Probably the best pre-writing textbook is Donald C. Stewart's The Authentic Voice: A Pre-Writing Approach to Student Writing (Dubuque, Iowa: William C. Brown, 1972, $3.95), which embodies all the key principles suggested so far. Stewart's text is carefully written and more fully developed, placing the teaching emphasis on the process of writing, rather than on analysis of the product. Stewart encourages self-discovery and recommends such now familiar techniques as the journal, meditation, analogy, and the existential sentence.

Two lively and entertaining textbooks by Ken Macrorie, Telling Writing,

2nd ed. (Rochelle Park, N.J.: Hayden, 1976, $6.19), and Writing to be Read, 2nd ed. (Rochelle Park, N.J.: Hayden, 1976, $6.19), relate to pre-writing in that Macrorie wants students to write about themselves in original and creative language. Macrorie's major efforts are to help students rid themselves of conventional, predictable, insincere language ("Engfish"), and to express themselves directly and honestly. He gives us abundant quotations from student writings to show desirable results. He also advocates "free-writing," a writing exercise in which the student regularly writes rapidly for a short period of time knowing that what he has written will be neither corrected nor criticized.

The emphasis by Macrorie on genuineness and on free-writing shows itself also in Peter Elbow's Writing Without Teachers (New York: Oxford, 1973, $1.95). Elbow develops the free-writing method more fully and persuasively, and like many of the authors working in this tradition, explains metaphorically, with reference to "growing" and "cooking," how a person generates new ideas or improves upon or corrects old ones while in the very process of writing. Elbow and Macrorie share another trait in denigrating traditional rhetorical approaches, especially authoritarian teaching.

Two very different textbooks, which nonetheless have principles in common with other books in the pre-writing school, are Word, Self, Reality: The Rhetoric of Imagination by James E. Miller, Jr. (New York: Dodd, Mead, 1972, $4.95) and Teaching Composing: A Guide to Teaching Writing as a Self-Creating Process by William E. Coles, Jr. (Rochelle Park, N.J.: Hayden, 1974, $7.95). Miller's purpose is to spin the reader "out of his own orbit into other orbits--intellectual, imaginative, linguistic--for deeper exploration and personal discovery." Throughout his text he intersperses quotations from interesting people--

William James, Norman O. Brown, Susanne K. Langer, T. S. Eliot--to inspire the student to write more creatively about his own life and values. The book depends heavily upon free association. Coles' book, however, seems based upon a more deeply pondered study of what a person tries to do when writing. The emphasis, as in the other books, is on the individual finding his own voice, his own values; and there is, if anything, an overemphasis on avoiding clearly defined goals in a writing assignment. But Coles adds another dimension in urging the student to discover himself as a language-using individual. The emphasis is on writing about teaching and learning, but really on writing about writing. The writer should become as conscious as possible of what he does when he writes. Thus the course in writing will not become a course on something other than writing. This could be a difficult text to work with successfully, but Coles' ideas about writing deserve serious study.

The various books cited above share certain strengths in common. They concern themselves with invention, with the need to develop fluency in expression, with creative self-expression, with greater consciousness of the individual voice and personal values, with the process of writing, and with mysterious gains in substance and style that grow out of the very act of writing. These are positive values, substantial enough to justify continuation, revision, and further development of these texts.

But, if there is revision, certain needs for an ideal textbook should be taken into account. The pre-writing books profit from, indeed capitalize upon, the mood of individualism, rebellion against authority, disdain for conventions, and standards, of the late '60's, early '70's. They need rewriting to get rid of what are now painful clichés, an outmoded or at least

exaggerated state of mind. More important, however, the emphasis on pre-writing needs redefining to go beyond just the personal essay to tie in with more traditional goals of expository of persuasive writing. In making that transfer, the authors need to relate pre-writing techniques to other inventive techniques more suitable for presentation of subject matter: the selection and rejection of data, evaluation and effective presentation of evidence, consideration of alternative hypotheses, and scrupulous testing or verification of conclusions. It may be fair enough to focus only upon pre-writing in a small textbook; but the student needs more help in seeing what part this limited approach to invention plays in the larger world of writing, in preparation for which the current college student probably will enroll in only one course of composition.

Tagmemic Invention and Linguistic Theory

The "linguistic revolution" has been accompanied by a quieter reformation in the ranks of the trivium--a revival of the study of invention in compositional rhetoric, a movement which has often drawn major theoretical support from linguistics itself. The following discussion traces the influence of linguistics in four recent treatments of invention. The review is too brief to be comprehensive, but it does attempt to survey major trends through a selection of representative texts.

Frank Flowers' Practical Linguistics for Composition (Indianapolis: Odyssey Press, 1968) contains no explicit mention of invention, but Flowers' system of "practical linguistics" rests on the assumption that "generative" operations in linguistic theory are relevant to the teaching of composition--"not in the narrow sense of some modern grammarians," he writes, "but in the

larger sense of productivity, or creativity" (p. 5). In particular, he believes that the transformation principle of the new grammar can be a fruitful source for a new--and needed--instructional component in a writing class: the "logical extension of thought" through recognition of the "extensional possibilities" in a sentence. To this end, Flowers wishes to move "beyond grammar"--beyond the sentence, that is, to address thinking and connected discourse. He notes that certain categories of meaning, such as agent, action and place, recur in sentences; these abstractions, he believes, are the "parts of thought," and the grammatical unit they comprise is a "kernal idea." Purely descriptive patterns of arrangement such as comparison/contrast and definition he catalogues and discusses as "patterns of thought." With a classification of the "parts and patterns of thought" in hand, a student, Flowers believes, is provided the means of generating content for writing--given that he can discover evidence of and potential for "linguistic" transformations in a "sentence thought." For, despite his intent to move beyond the limits of traditional language study, Flowers' focus remains on the sentence. Writers, in Flowers' view, apparently analyze sentences, not problems or issues or topics. Flowers does not indeed take up discourse structures: the student is told that discourse is simply a "higher linguistic level" than the sentence, and that understanding is "a level of linguistic classification higher than the grammatical" (p. 41). Flowers treats writing, in short, as a "practical" branch of linguistics, and invention as an exercise in recognizing past and potential transformations in a sentence. Flowers perhaps gets "beyond" grammar in the sense of dipping into other branches of linguistics. But he never gets beyond language.

Joseph M. Williams' 1970 text, The New English: Structure/Form/Style

(New York: The Free Press), asserts a close relationship between language study and rhetoric even in its format; the text begins with a transformational grammar, ends with a rhetoric, and each contains interplay between the two. Williams treats invention within the familiar rhetorical trivium, and his versions of audience and intention are likewise traditional. For that portion of invention concerned with "discovering the 'structure' of a subject," however, he presents the student with a complex of eight categories in a matrix format--categories which, along with their use as means of systematic discovery, are derived from tagmemic linguistics, Kenneth Pike's theory of language and language behavior.

The terms of the Williams heuristic are familiar (he modifies the original, technical tagmemic terminology): state and process, internal and external, part and kind and phase. The greater part of Williams' discussion of invention, however, goes to explaining their meaning in this context. For they are being used operationally, as terms descriptive of the mind's activity. A student must learn to associate terms like "internal" and "external" with something he does, and as a portion of the stance he can assume in regard to a subject. He learns to view linguistic product as structurally determined by mental process. This brief catalogue of mental processes or operations is conflated in the matrix and arranged so that the student may view them as alternatives, as the grounds for choice. The assumptions underlying the categories are inverted and, as series of questions accompanying individual boxes of the matrix, become a means of eliciting information. Only if a student considers his subject from all eight points of view specified by the heuristic, Williams writes, will he raise to the level of consciousness the "best ideas and insights" he has. The heuristic procedure is, then, an elaborate retrieval system, and

taps the memory as a kind of data bank which will only yield its riches if moved to do so in this way. At the same time, the heuristic is a means of encouraging a "fresh" analysis of experience; a writer may, by means of it, be able to break out of the "conventional categories" of language to think of something original. It is a means of encouraging creativity.

Williams' treatment of invention is congenial with the system known as "tagmemic invention" and set out in the rhetoric written by Pike himself along with Richard Young and Alton Becker. Rhetoric: Discovery and Change (New York: Harcourt, Brace and World, 1970), however, devotes ten chapters (more than half the text) to invention in the most highly developed and complete version of invention available in a compositional rhetoric. Several fundamentals of tagmemic linguistics are presented discursively as "maxims," such as "People conceive of the world in terms of repeatable units." (p. 26). The material presented in some of the maxims provides the student with a set of assumptions about language behavior which he will eventually make use of in a new format: the tagmemic matrix devised by Young, Becker and Pike. But the maxims also implicitly define the scope and purpose of rhetoric, and thus invention, in the tagmemic view. There is no need, for example, to consider the means by which change can be achieved (Maxim 5: "Change between units can occur only over a bridge of shared features") unless rhetoric includes community and its problems among its concerns(p. 172).

Tagmemic invention also presents the student with a generalized description of his typical behavior in situations calling for the exercise of inventional skills: this sequence of four roughly isolable stages (preparation, incubation, illumination and verification) is called the "purpose of inquiry." Invention as a process has, of course, been implicit in the other systmes of invention we have

discussed. But it has received no emphasis. It has played no functional role. In Rhetoric: Discovery and Change, the whole system for invention is directed to invention as a process. Tagmemic invention offers the student three heuristics addressed to those stages in the process of inquiry which are susceptible to direct manipulation for improvement. Each heuristic is designed to make a student's effort in a particular task deliberate and strategic rather than random. It introduces system to activity which would otherwise be "haphazard." The three strategies--a heuristic for problem statement, the tagmemic matrix for exploration of a subject and informal tests for the validity of a thesis--could all be said to have their heuristic value only as a student can understand and use them within the framework of the process of inquiry. For from this perspective, they allow him to compare what he does presently with what he can do. He can deliberately and methodically improve his inventional skills because he can see the means of improvement--the heuristic strategies--as variations on what he already does.

Both the tagmemic maxims--the "theoretical core" of the rhetoric--and invention treated as process thus ground tagmemic invention in personal experience. Where the fundamental unit of Flowers' system, for instance, is the sentence--any sentence, the fundamental unit of Young, Becker, and Pike's treatment of invention is, to borrow from their terminology, a "unit of experience."

The tagmemic heuristic for subject exploration is the only heuristic provided the student which is explicitly drawn from linguistic theory. It combines a cluster of maxims already discussed in the text--in particular, maxims which postulate a series of "perspectives and unit characteristics": particle, wave and field (levels of focus, or alternate perspectives); and

contrast, variation and distribution ("characteristics of a unit that must be known if it is to be understood") (p. 128). In use as a set of instructions for investigating a subject, these categories are displayed in a nine-cell matrix, with each cell supplemented by questions specifying the operational meaning of the term--what questions a student needs to ask himself if he is to investigate his subject from a given perspective. Young, Becker and Pike believe that the "perspectives in the chart supplement one another," so that exploration of a subject from the full range of these perspectives "gives us some assurance that we are thinking well, that we have not overlooked important date (p. 130)" By using the matrix as a guide to inquiry, the student will discover what he does and does not know about a subject. And, viewed as a phase in the process of inquiry, the exploration of a subject "prepares the mind" to discover a thesis. The terms of the matrix, drawn directly from tagmemic principles, stand at some distance from the human thought processes they are being used to designate in the discovery procedure. They retain their hold on the fields from which they are derived, as vocabulary appropriate to their "universe of discourse." Nonspecialists, for example, do not conceive of perspectives as particle, wave and field; physicists do. The Young, Becker and Pike tagmemic matrix thus retains the sense of an interdisciplinary hybrid while functioning as a paradigm for mental experience--a difficulty not present, say, in Williams' matrix, although the terms Williams uses, of course, also need to be explained in light of their special functioning.

Frank D'Angelo's Process and Thought in Composition (Englewood Cliffs, N.J.: Winthrop, 1977) does not borrow from linguistics. D'Angelo's own "conceptual theory of rhetoric" stands as the text's theoretical base. Like the authors previously discussed, however, D'Angelo is interested in exploiting the heuristic

potential in the relationship between discourse theory and thought processes, so his text is compatible with the range of texts we are surveying. D'Angelo tells the student that "patterns [of arrangement] are not simply static conventional forms. They represent, rather, dynamic organizational processes" (p. 73). And on this assumption--that thought processes are operational equivalents of discourse patterns--D'Angelo bases his treatment of invention. In a sense, he collapses what has traditionally been treated separately as invention and arrangement by appropriating the discourse structures of arrangement as heuristic tools. The student is to use these patterns as means of exploring ideas systematically since "Compositional categories such as analysis, classification, and comparison and contrast, besides being principles of thought, are categories that suggest questions that can be used in exploring ideas for writing" (p. 31).

So with D'Angelo's treatment of invention, as with Flowers', we again have a focus on structure, a "form consciousness" which concentrates on what one might call the "relics" of choice--relics because, in contrast with the categories of the tagmemic matrices, or even Flowers' semantic categories, the patterns to which D'Angelo draws a student's attention are abstracted from already-written connected discourse. They are relevant to choice, but they represent the result of aftermath of choice, not the terms of the choice itself. The tagmemic matrix can be justly said to guide systematic inquiry because it surveys the range of perspectives we can assume on a subject; it is in this sense a model of the mind. A writer explores systematically when he looks into a subject methodically from all angles possible to him. Discourse structures, however, cannot be delimited in this way, and systematic exploration as guided by some comprehensive set of them is impossible. Discourse patterns,

like sentences, go on ad infinitum.

It may well be true that, as D'Angelo asserts, patterns of arrangement are the linguistic correlates of thought processes. But it does not follow of a certainty that the two are reversible or reciprocal in some way. Such a theory of invention implies that one can discover material for a composition by more or less filling in the blanks of an empty structure, what we might call a "coloring-book" technique for generating ideas. Finding an argument, however--and finding something about which to argue in the first place--pertains to a different world than that of formal structures. It pertains to our world, the one in which we live and perceive and act, rather than the subterranean, purely theorized world of language processes. It involves the intuition of a problem or an aspect of experience to be investigated, the forming of a thesis about this, substages of these stages, and so on. It involves, in short, a process that culminates rather than begins in the discovery of appropriate structure. D'Angelo's use of discourse structures as strategies for invention suggests that this process can be inverted or ignored.

Some of our texts have situated invention in a context larger than language. They have assimilated aspects of linguistics to the study of invention while retaining, even significantly enriching, a rhetorical frame for the teaching of writing. Others have suggested that the constructs of linguistics or discourse theory define the limits of the art, that the study and minipulation of discourse is sufficient to guide and stimulate invention. If composition is viewed as a process or activity, however--as a complex of things we experience and do including, but not limited to verbal behavior, composition texts which begin and end and never move their treatments of invention beyond considerations of language will be found inadequate to the complexity of the task. For if theory of language

is taught for its own sake, if the horizon of the composition class shrinks to theoretical descriptions of language and mind, then purpose in verbal activity vanishes and so does rhetoric.

The Dramatistic Method: Kenneth Burke and Composition Materials

The rhetorician and dialectician Kenneth Burke has been recognized for some time as having interesting and important things to say related to composition pedagogy, but his writings are addressed to a diffusion of contexts and concerns, and his topics of reference are so wide-ranging that his influence to date has been largely piecemeal, operating through the borrowings of isolated concepts rather than through the synthetic body of knowledge and insight he has developed in his well over half-century in harness. Furthermore, Burke's works themselves are not really teachable to college freshmen, and so they need extensive and imaginative translation of transformation to become effective pedagogical models. Yet Burke's ideas are a richly suggestive source for penetrating insights into the nature and processes of discourse beyond strictly formal and grammatical levels, in an area where present pedagogical methods seem particularly thin. In short, while one shouldn't expect to substitute A Grammar of Motives for The Borzoi Reader, Burke will increasingly carry weight in professional courses for teachers of composition and rhetoric.

In the body of texts and pedagogical materials that use or shadow Burke, we can distinguish two basic approaches, one sophistic and one dialectic. The two approaches are most clearly delineated in two recent companion articles in Freshman English News, John Warnock's "New Rhetoric and the Grammar of

Pedagogy," (Fall, 1976), and Ann Berthoff's critique of that article, "Towards a Pedagogy of Knowing," (Spring, 1978). For Warnock, composition pedagogy should consist of a set of discrete concepts that are "generalizable potencies applicable regardless of the conceptual framework in which they are applied." The student learns topics, questions, models and so forth, which he can then apply to other problems. Warnock uses Burke's pentad--the heuristic terms: Act, Scene, Agent, Agency and Purpose--to structure his essay and provide a global perspective on the problem of what we should teach in composition courses; he specifically cites Burke as a thinker who is focusing on such potencies rather than on ideologies. Berthoff responds that it is a fiction to assume that such potencies are generalizable in this way; rather, they are simply part of a dialectic that allows a writer to broaden and transform his perspective. She accuses Warnock of thinking that any terms for order can be neutral, and she cites Burke on her side to the effect that any set of terms will embody a trained incapacity to see broadly enough.

For Burke, the pentad is simply an elaborate dialectical device, and he has gone on public record at a recent MLA conference as being critical of uses of the pentad as an isolated inventional model rather than as an instrument for analyzing and transforming discourse in order to avoid the embarrassments of narrow perspectives. However, the Sophist can argue, as Professor Charles Kneupper did at a recent Three C's conference seminar, that Burke's perspective as a literary critic and discourse analyst has become a trained incapacity for seeing the value and importance of the pentad as a broadly systematic device for the invention of arguments.

The sophistically isolated concepts from Burke used in texts and other pedagogical materials are his notion of Identification as the ground of persuasion, his notion of form or arrangement as involving the creation and satisfaction of reader expectations, and, of course, the inventional use of the pentad to generate ideas. The only language-arts text making extensive use of Burke focuses on Identification--Byker and Anderson's speech text, Communication as Identification (New York: Harper and Row, 1975). In the third edition of Brooks and Warren's Modern Rhetoric (New York: Harcourt, Brace & World, 1970), the authors added a new chapter on persuasion (as distinct from argumentation) grounded in Burkeian analyses of sub-logical appeals through identification.

The other conceptions, which concern form and the pentad, are most broadly developed in pedagogical terms by Ross Winterowd in his two writing texts, Rhetoric and Writing (Boston: Allyn and Bacon, 1965) and The Contemporary Writer (New York: Harcourt, Brace Jovanovich, 1975), and in his theoretical study, Rhetoric: a Synthesis (New York: Holt, Rinehart and Winston, 1968). Winterowd's Rhetoric and Writing, which seems to be intended for advanced rhetoric and composition classes, draws widely on Burke, and balances sophistic methodology with dialectical injunctions against sacrificing the ends of truth to the means of persuasion. In Rhetoric: a Synthesis, Winterowd's discussions of form and metaphor also take him into issues of dialectics, but in The Contemporary Writer, such conceptually complex matters are ignored in order to provide reduced models for uninitiated students to manipulate. In so shifting his ground, Winterowd moves more strictly into the sophistic camp. William Irmscher has used Burke's pentad as the basis for his discussion of

pre-writing in The Holt Guide to English, 2nd ed. (New York: Holt, Rinehart and Winston, 1976). Like Winterowd's The Contemporary Writer, Irmscher's text presents a scaled-down version of the pentad as an interpretive device. The sources for Burke's concepts of Identification, form, and invention (via the pentad) are his first critical book, Counterstatement (Reissued, Berkeley: University of California Press, 1968), and the Introduction to A Grammar of Motives (Reissued, Berkeley: University of California Press, 1969).

The materials dealing with the dialectical version of Burke are the abovementioned article by Ann Berthoff and her recent text book, Forming, Thinking, Writing: the Composing Imagination (Rochelle Park, N.J.: Hayden, 1978), and Philip Keith's "Burke for the Composition Class," CCC (December, 1977). Berthoff does not produce models from Burke for students to use, but she gives weight to his idea of language as a critical instrument that takes humans well beyond the behavioral distinctions the trout learns to draw between bait and food, and she endorses his idea of writing as a process of dialectical transformation in language. Her dialectical heuristic model, HDWDWW, (How Did, Who Did, Where, When), is closer to Aristotle's four causes than to Burke's pentad since she leaves out the scenic perspective (for reasons worth speculating about). Keith's essay offers a collection of Burkeian terms as a teacher's instrument to help lead students dialectically through re-seeings and revisions of their papers. Finally, two sets of writing assignments that are dialectically structured and thus related to Burkeian perspectives if not directly influenced by Burke are Walker Gibson's Seeing and Writing (New York: David McKay, 1973) and William E. Coles, Jr., Composing (New Rochelle: Hayden, 1976).

The sources for this perspective on Burke are pretty much his work as a whole, but especially Permanence and Change (Reissued, New York: Bobbs-Merrill, 1965), in particular the section on interpretation; A Grammar of Motives, particularly the sections on "Ways of Placement" and "Dialectic in General"; and Language as Symbolic Action (Berkeley: University of California Press, 1968). The student of composition pedagogy would also find it useful to look at some of Burke's more or less recent brief attempts to summarize and clarify his views in "Linguistic Approaches to Problems to Education," Modern Philosophies of Education, Nelson B. Henry, ed. (Chicago: University of Chiacago Press, 1955), pp. 259-303, and "Dramatism," International Encyclopedia of the Social Sciences (New York: Macmillan and Free Press, 1968), vol. 7, pp. 445-52.

Burke is a crucial thinker for composition pedagogy because his double focus on rhetoric and dialectic offers methods for getting beyond our present almost obsessive concern with style and surface in most writing courses and programs. Through Burkeian concepts and constructs, composition methods can give more emphasis to developing powers of conceptual manipulation and nimbleness, and can come into closer methodological sympathy both with the tradition of classical rhetoric and with the more dialectically oriented ways of thinking about writing that dominate Europe and the world.